Art Gallery of Ontario

THE GALLERY

VOLUME 3 NUMBER 10 NOVEMBER 1981

A PUBLICATION OF THE ART GALLERY OF ONTARIO

Major Exhibition Traces Primitivism in Modern Sculpture

By Gail Hutchison

In a 1930 article on "The Nature of Sculpture," Henry Moore wrote:

"The world has been producing sculpture for at least some thirty thousand years. Through modern development of communication much of this we now know and the few sculptors of the hundred years or so of Greece no longer blot our eyes to the sculptural achievements of the rest of mankind. Paleolithic and Neolithic sculpture, Sumerian, Babylonian and Egyptian, Early Greek, Chinese, Etruscan, Indian, Mayan, Mexican and Peruvian, Romanesque, Byzantine and Gothic, Negro, South Sea Island and North American Indian sculpture; actual examples or photographs of all are available, giving us a world view of sculpture never previously possible."

The effects of this "world view" on the work of Henry Moore and other equally famous modern sculptors will be seen in the major exhibition opening at the Art Gallery November 7, *Gauguin to Moore: Primitivism in Modern Sculpture*, organized by Curator of Modern Sculpture, Alan G. Wilkinson. In fact, says Dr. Wilkinson, Moore's statement sums up the theme of this exhibition which, beginning with work by Paul Gauguin, traces the pervasive influences of non-European art that helped shape some of the most important sculpture of the late 19th and the 20th centuries.

About 1905 in Paris and Berlin, recounts author Robert Goldwater, a number of artists of the *avant-garde*, unknown to each other, became conscious of the sculptures of Africa and Oceania. They looked upon them with enthusiasm in museums and curio shops, and even began to acquire them for their own studios. "This 'discovery,'" writes Goldwater, ". . . had fateful consequences; it did more than have an immediate influence upon the art of a few artists; it changed the course of Western art in general in fundamental ways that are still evident today."

Matisse, Picasso, Vlaminck, and Derain in Paris, and Kirchner and Nolde in Dresden and Berlin found previously ignored works that inspired them and that possessed a vitality and intensity they admired in their search for new forms of expression.

"The first European artist to incorporate the sculpture values and principles of non-European art in his own work was Paul Gauguin," writes Dr. Wilkinson. "He found his 'nourishing milk' in arts as diverse in time and place as Peru, Java, Egypt, and Oceania, borrowing figurative and decorative elements from all these sources."

Hina and Te Fatou, a tamanu wood carving made during Gauguin's first stay in Tahiti from 1891-93, clearly represents the artist's fascination with Polynesian legend. In 1906, the work was shown in the great *Gauguin Retrospective* in Paris at the *Salon d'Automne*, along with many other of his paintings and sculptures derived from primitive and exotic sources. At the same time, the most advanced painters of the day – Derain, Vlaminck, Picasso, Matisse, and Brancusi – were discovering the art of Oceania and Africa.

In Paris during 1907, Picasso painted *Les Demoiselles d'Avignon* and Brancusi carved the first of many versions of *The Kiss* – two works cited by Dr. Wilkinson as turning points in the history of modern art. The Picasso painting shows the strong influence African art was to have on the artist who, in 1907, also produced wood carvings such as *Poupée*, which reflected his interest in Gauguin and in Marquesan sculpture. With *The Kiss*, Brancusi severed connections with Rodin and traditional, naturalistic modelling techniques to concentrate on direct carving. In the exhibition, Dr. Wilkinson traces the possible influence Gauguin's *Hina and Te Fatou* had on Brancusi's pivotal carving.

Besides *Hina and Te Fatou*, *Poupée*, and *The Kiss*, many other works in the exhibition are explicit examples of primitive and exotic influences. A 1930 trip to Tahiti resulted in Henri Matisse's *Tiari with Necklace;* the same year, Henry Moore carved his green Horton stone *Reclining Woman*, bringing to full fruition his Mexican period; Egyptian art inspired Giacometti's *Walking Woman* of 1933-34; Max Ernst looked to Dan rice spoons from Liberia and the Ivory Coast in his 1944 *Young Man with Beating Heart*, and Modigliani to Guro and Baule masks from the same region in his series of stone heads; and the style of Kirchner's carving in such works as *Bust of a Woman: Head of Erna*, 1912, relates to that of the painted house beams from the Palou Islands that the artist saw in a Dresden museum.

In the collection he has gathered for the exhibition, Dr. Wilkinson shows more than obvious examples of primitive influences in modern sculpture. He also explores the far-reaching impact primitivism has had on art of the 20th century.

This exhibition has been made possible by a grant from Mobil Oil Canada, Ltd.

Some Works in the Show

Gauguin to Moore will include 137 carvings, bronzes, original plasters, prints, drawings, and photographs by 22 artists dating from the late 1880s to the early 1960s. Presented here is a small selection of sculptures to be seen.

Paul Gauguin (French, 1848-1903), *Hina and Te Fatou*, 1892; tamanu wood, H. 92.7 cm. Art Gallery of Ontario, Gift from the Volunteer Committee Fund, 1980.

Few works better illustrate Gauguin's sources in the art and legends of Polynesia than this carving. The artist's most concentrated activity as a sculptor took place during his two visits to Polynesia, the first from 1891 to 1893, the second from 1895 until his death in 1903 in the Marquesas Islands. In this work, two deities are shown conversing, Hina, goddess of the moon, and Te Fatou, god of the earth, on the eternity of matter. Almost all of Gauguin's sculpture from his Brittany and Polynesian periods are wood carvings that strongly affected the work of artists that followed him.

Constantin Brancusi (Rumanian, 1876-1957), *The Kiss*, c. 1912; limestone H. 58.4 cm. Philadelphia Museum of Art: The Louise and Walter Arensberg Collection.

For 38 years, from 1907 to 1945, Brancusi was obsessed by the motif of *The Kiss*. He made his first of many versions in 1907 when he had rejected the naturalistic style of modelling and casting in bronze and began carving directly in stone. The work retains the block-like shape of the stone, illustrating the "truth to materials" doctrine Brancusi, Moore, Epstein, Modigliani, and Gaudier-Brzeska followed and expounded. *The Kiss* is a landmark in modern sculpture, and with this work, Brancusi begins his lifelong search for the "essence of things" in which he found it "impossible to express anything essentially real by imitating its exterior surface."

Amedeo Modigliani (Italian, 1884-1920), *Head of a Woman*, c. 1910; limestone, H. 65.2 cm. National Gallery of Art, Chester Dale Collection 1962.

According to existing records, Modigliani, between 1909 and 1915, carved a series of elongated stone heads of which 18 have survived. *Head of a Woman* is one of the finest. The series was partly inspired by Guro and Baule masks from the Ivory Coast. Through his friendship with Picasso and, in particular, Brancusi, Modigliani was exposed to examples of primitive art and to the way African art was assimilated in his friends' paintings and sculpture.

Jacob Epstein met Modigliani in 1912 and saw him regularly for six months. He wrote that Modigliani's "studio was a miserable hole within a courtyard, and here he lived and worked. It was then filled with nine or ten of those long heads which were suggested by African masks, and one figure. They were carved in stone; at night he would place candles on top of each one and the effect was that of a primitive temple." In 1912, Modigliani exhibited seven of the stone heads at the Paris *Salon d'Automne*.

Henri Matisse (French, 1869-1954), *Tiari with Necklace*, 1930; bronze, H. 21 cm. The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland.

French painter, sculptor, and printmaker Henri Matisse was introduced to African art during the early years of this century and formed an important personal collection. In 1906, according to Gertrude Stein, he introduced Picasso to Negro sculpture. In 1930, Matisse sailed to the South Seas. On his return to France, he made two versions of *Tiari*, one with a necklace, based on a Tahitian flower worn by the women in their hair. Dr. Wilkinson describes this work by Matisse as "one of the most seductive and beautiful sculptures of modern times."

Alberto Giacometti (Swiss, 1901-1966), *Walking Woman*, 1933-34; bronze, H. 150.0 cm. Courtesy, Museum of Fine Arts, Boston, Henry Lee Higginson and William Francis Warden Funds.

Giacometti's love of Egyptian sculpture dates from a trip to Rome, where he was fascinated by the Egyptian collection in the Vatican Museum. Egyptian art was Giacometti's inspiration for *Walking Woman*. Although the thin torso and extremely elongated legs reflect the artist's personal sculptural vocabulary, the rigid stance of the figure with left leg forward was based on any number of Egyptian prototypes.

Ernst Ludwig Kirchner (German, 1880-1938), *Bust of a Woman: Head of Erna*, 1912; wood (oak), painted ochre, brown, and black. H. 35.5 cm. The Robert Gore Rifkind Collection, Beverley Hills, California.

In 1904, German artist Ernst Kirchner discovered the arts of Africa and Oceania, in particular the painted house beams from the Palou Islands, in the Museum of Ethnology in Dresden. In 1905, along with Heckel, Schmidt-Rottluff, and Fritz Bleyl, he founded the *avant-garde* art group *Die Brücke* (The Bridge), which in a 1910 Berlin exhibition emerged as a leading force in German art. In 1911 Kirchner met Erna Schilling, who became his model and lifelong companion. The portrait, *Head of Erna*, relates to the Palou Island carvings in style and, in the rough handling of shoulders and breasts, recalls Picasso's 1907 wood carvings. The bright yellow face and bust of Erna are reminiscent of colour used by Fauve painters such as Matisse, who greatly influenced the Brücke group.

Henry Moore, (British, 1898-), *Reclining Woman*, 1930; green Hornton stone, L. 92.7 cm. National Gallery of Canada, Ottawa.

The Ottawa *Reclining Woman* of 1930 and the Leeds *Reclining Figure* of 1929, both closely related in style, occupy a place in Moore's development similar to that of *Les Demoiselles d'Avignon* in Picasso's *oeuvre*. Both works owe a great deal to primitive art: Picasso to Iberian stone masks and African masks from the Ivory Coast and the French Congo; Moore to the 11th- and 12th-century AD Toltec-Maya *Chacmool* from Chichen Itza. Moore has said that the stone figure of a Mexican rain spirit was "undoubtedly the one sculpture which most influenced my early work."

"Few works in this exhibition," writes Dr. Wilkinson, "better illustrate such a direct and overwhelming influence of non-European art on a work of modern sculpture. In Moore's *oeuvre*, the 1930 *Reclining Woman* represents, on one hand, the culmination of his Mexican period; and on the other, it establishes the reclining female figure as a metaphor for landscape, a strong personal idiom with far-reaching possibilities."

In the *Gauguin to Moore* catalogue, all 137 works are illustrated, 20 in colour, with background notes and comparative illustrations accompanying each work. It is available in The Book Shop and to catalogue subscribers.

Organizer of Gauguin to Moore

Alan G. Wilkinson, Curator of Modern Sculpture at the Art Gallery of Ontario, has prepared the exhibition *Gauguin to Moore: Primitivism in Modern Sculpture* for the Gallery, and has written the accompanying catalogue.

Dr. Wilkinson received an MA in Modern European Art in 1969, and a PhD (Thesis: *The Drawings of Henry Moore*) in 1974, both from the Courtauld Institute of Art, University of London, England.

From 1965-67 Dr. Wilkinson was a Curatorial Assistant at the National Gallery of Canada, Ottawa, where he worked on the Expo 67 exhibition, *Man and His World*. From 1970-74, he acted as liaison between British sculptor Henry Moore and the Art Gallery of Ontario regarding construction of The Henry Moore Sculpture Centre and the artist's major gift of works to the Gallery. In 1974 Dr. Wilkinson was appointed Curator of The Henry Moore Sculpture Centre, and in 1979, Curator of Modern Sculpture at the Gallery.

Dr. Wilkinson's publications include *The Drawings of Henry Moore*, a catalogue for an exhibition organized jointly by The Tate Gallery and the Art Gallery of Ontario (1977); *The Moore Collection in the Art Gallery of Ontario* (1979), and many articles. He has lectured extensively at the Gallery, the University of Toronto, Queen's University, the Albright-Knox Art Gallery, Buffalo, and the Courtauld Institute of Art, London.

Earlier this year, Dr. Wilkinson organized the Gallery's exhibition *African Majesty: From Grassland and Forest*, and wrote the introduction to the catalogue.

Curator Interviewed on Gauguin to Moore Exhibition

In an interview for The Gallery, *Lucie Amyot asked Curator of Modern Sculpture Alan G. Wilkinson how he had conceived and organized the major, international-loan exhibition,* From Gauguin to Moore: Primitivism in Modern Sculpture.

LA: *Dr. Wilkinson, did your thesis on Henry Moore lead to your interest in the influence of the primitive arts on Western artists?*

AW: Yes, I did a detailed study of Moore's early work, particularly the relationship between the drawings and sculpture and their sources in the art of the past. As a young student he made many visits to the British Museum, where he copied Paleolithic, Egyptian, African, and Oceanic art. The process of trying to identify the dozens of drawings of works from 20,000 BC to the present really led not only to my interest in many non-European cultures, but to the realization that primitive art was one of the major sources for Moore, as it was for Picasso, Brancusi, Modigliani, Lipchitz, Epstein, and Giacometti.

LA: *What do you mean by "primitivism"?*

AW: In the context of this exhibition, the word "primitive" has a very broad connotation. I intend to include not only the influences of Oceanic, Peruvian, and African art but also early European and other world cultures: Prehistoric, Archaic Greek, Cycladic, early Egyptian, Sumerian, Iberian and, in fact, Far Eastern and exotic influences.

LA: *Are all 22 artists in the exhibition well known to the public?*

AW: Well, it's a mixture of some of the most famous names from Post-Impressionism through to the modern period, beginning with Gauguin's wood carving done in Brittany in the

Free Admission for Members

All Art Gallery of Ontario Members will have unlimited free admission to *Gauguin to Moore: Primitivism in Modern Sculpture*.

On weekdays Members need only to show their membership card to gain admittance. Those wishing to attend on a Saturday or Sunday may be required to pick up a ticket from the Information Desk upon arrival at the Gallery. There will be no charge to Members for these tickets.

For optimal viewing of the exhibition, weekday visits are recommended.

THE GALLERY
VOLUME 3 NUMBER 10 NOVEMBER 1981

Editor
Denise Bukowski
Features Editor
Gail Hutchison
Advertising and Events
Jan Marsh
Design
Margot Boland
Manager, Membership Services
Lynn Burgess
Publisher
Alex MacDonald

THE GALLERY is published ten times a year by the Art Gallery of Ontario, 317 Dundas Street West, Toronto, M5T 1G4
Telephone: (416) 977-0414

Photo credits: All pictures in THE GALLERY by the Photographic Services Department of the Art Gallery of Ontario unless otherwise designated.

ISSN-0709-8413

late 1880s and then Picasso, Brancusi, and Matisse in the early years of this century and their borrowings from primitive art. I've also included in the exhibition, which some people may find rather strange, the work of Rodin, whom one thinks of as the last great inheritor of the Renaissance tradition. But late in his life Rodin did a number of marvellous drawings of Cambodian dancers whom he'd seen in Paris and in fact followed all the way to Marseille to sketch, as well as some stunning portraits of the Japanese actress Hanako. So Rodin's late works show in subject matter an exotic Oriental influence.

After the early years of Matisse and Picasso, we move into 1910-15 with some other very well known names. There will be three stone carvings by Modigliani, as well as several drawings, and ten Picasso sculptures. Four Matisse bronzes include his famous *La Serpentine* of 1909, as well as the seductive 1930 *Tiari with Necklace* based on a Tahitian flower. One of the highlights of the show is two versions of Brancusi's famous *The Kiss*, which were almost certainly influenced by Gauguin's *Hina and Te Fatou* carving in the Art Gallery of Ontario collection. Epstein's early work is historically his most important and we have some of his very fine stone carvings of 1913-14. Included in this period is a French sculptor, Gaudier-Brzeska, the subject of Ken Russell's film *Savage Messiah*, who is not as well known as he should be. He was killed during World War I, but his early work was very important and showed enormous promise. Ezra Pound wrote a biography of him, and some of Gaudier's ideas on the nature of sculpture and direct carving were very influential on the young Henry Moore, who read the Ezra Pound book in the early twenties.

It was difficult to obtain carvings by the German Expressionists who discovered primitive art in Germany about the same time that Derain, Picasso, and Matisse had in Paris; but we do have three carvings by Schmidt-Rottluff and one by Kirchner, as well as a beautiful early Heckel woodcut lent by the National Gallery of Canada. The exhibition moves into the twenties with Henry Moore's Pre-Columbian-inspired work, the late twenties and the thirties with the Surrealist sculpture of Giacometti and Ernst, and several works by Gonzalez, a Spaniard whose iron-welding technique was very influential on Picasso in the late twenties.

LA: *Did the artists all know each other?*

AW: There were close friendships and fascinating stylistic connections among many of these artists and their work, and I have tried in the various catalogue notes to point out these relationships.

LA: *Putting together this kind of exhibition presents an enormous number of problems; were you ever discouraged and felt it was impossible?*

AW: Well, when I drew up my original, tentative list, having given the exhibition the title *Gauguin to Moore*, I was very apprehensive about how well Gauguin would be represented. Many of the wood carvings are extremely fragile, and some are already severely cracked. For this reason a sculpture exhibition is in many ways the most difficult kind of exhibition to put together, in that many museums say, "I'm sorry but for reasons of conservation we never lend our wood or stone carvings, which are far more vulnerable than paintings or drawings to temperature changes and cracking and splitting." But overall, with 13 Gauguin carvings, four very important early Picasso carvings from 1907, three Epstein works in stone, and four wood carvings by Kirchner and Schmidt-Rottluff, we've done quite nicely.

We have 14 sculptures from the Art Gallery of Ontario, including some major works by Gauguin, Matisse, Picasso, Duchamp-Villon, Giacometti, and Moore, as well as eight prints, drawings, and photographs. A great many works are being lent from the major American museums – Washington, Baltimore, Philadelphia, New Haven, St. Louis, Buffalo, Cincinnati, Cleveland, Houston, Minneapolis, Princeton, New York, Boston, and Chicago.

From European museums, Paris is an obvious important source; and we have some significant loans from the Musée d'Orsay (Galerie du Jeu de Paume), the Musée Rodin and the Musée national d'art moderne – Centre Georges Pompidou, and the Musée Picasso, as well as from museums in London, Berlin, and Edinburgh. The Tate Gallery has lent several works. The National Gallery of Canada, Ottawa, has lent the superb 1889 Gauguin carving *Bust of Meyer de Haan* and the Moore *Reclining Woman* of 1930. So it's a mixture of our own rather rich resources in Canada and those in America and Europe.

LA: *I am sure you have some favourites after working with these for a number of months?*

AW: Yes, well, I think Gauguin's reputation as a sculptor is greatly undervalued; the more work I did the more amazed I was by the variety of materials he used and the forms he carved – a rum barrel, wooden shoes, canes, wood panels, and three-dimensional figures – and the sources in Javanese and Polynesian art. I think in many ways the most exciting section of the show will be his 13 carvings and one terracotta from the Brittany and South Sea periods. Some of the little known primitivistic Picasso wood carvings of 1907 are coming from the Musée Picasso, two of which have never before been shown in North America and are particularly important. The 50 prints, drawings, and photographs in the exhibition are often studies for specific sculptures or are closely related thematically to the works in the show.

LA: *From that original list how did you proceed? Did you travel the world to find the pieces? Did you know where they were?*

AW: Although for the most part I knew where the works were, I did travel a great deal to visit major American and European museums. Travel has a number of advantages; first to actually see the works themselves, rather than basing your observations on photographs – this is particularly true of sculpture, where you have to see the work in a fully three-dimensional way; secondly, I think it's very important in negotiating loans to discuss with colleagues at other museums the importance of the exhibition, the importance of the works you are interested in borrowing, and the other works in the show, rather than simply sending off a form letter. There was a wonderful story that Jean Boggs told me about Brancusi's *The Kiss*, which the Philadelphia Museum is lending. It is a square block of two half-length upright figures, which, about a year ago, was lent by Philadelphia to a museum in India in exchange for some Indian works, which were coming to the United States. Miss Boggs told me that the sculpture was exhibited in a horizontal position, rather like some of the Indian erotic temple sculptures.

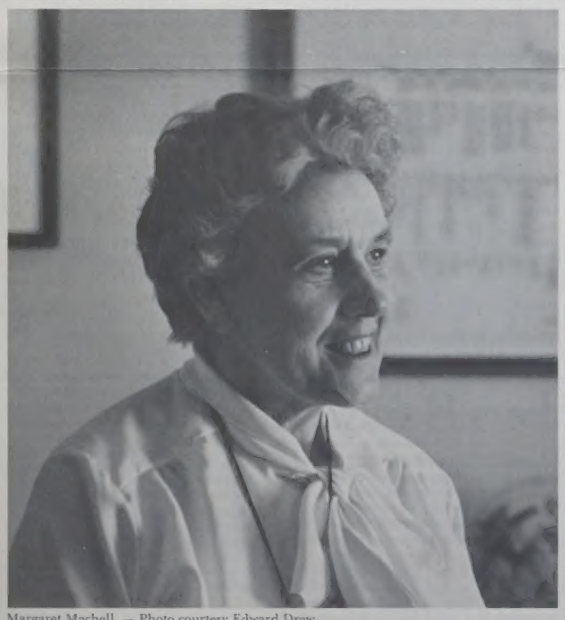
A trip to Denmark was important. Gauguin's wife was born there and returned after Gauguin left her, so a number of major paintings and sculptures are in Danish collections. Unfortunately, only one was available, *Luxure* from the Willumsens Museum in Frederikssund about 50 miles from Copenhagen. This is a marvellous, exotic sculpture, perhaps based on Gauguin's memories of Martinique, and it has been rarely exhibited, I think, outside of Denmark; so this was a very worthwhile side trip to bring such a major work to the exhibition.

LA: *Is it because it is so difficult to borrow sculpture that we see so few sculpture exhibitions?*

AW: I think that's part of the reason. The other reason, in my opinion, is that sculpture generally has been given far less attention in terms of museum collections and exhibitions. I think Alan Jarvis, when he was director of the National Gallery of Canada, was an exception in that he was extremely interested in sculpture and acquired a number of important works, including a fine early cast of Rodin's *Age of Bronze*, Epstein's famous *Rock Drill* and the wonderful early Henry Moore 1930 carving *Reclining Woman*.

LA: *Do you think this exhibition will change the public's awareness of sculpture?*

AW: Yes. By and large I would say that paintings and drawings and prints receive far more attention and it is my hope that an exhibition such as this will make the public aware of certain sculptors whom they perhaps had not heard of before. The exhibition will also show the importance of sculpture for artists like Gauguin, Picasso, and Modigliani, whom most people think of in terms of their paintings. In Picasso's case he did well over 650 sculptures as well as his thousands of paintings, drawings, and prints. Sculpture was an extremely important part of his activity and had an enormous influence on the development of modern sculpture.



Margaret Machell. — Photo courtesy Edward Drew.

The Gallery Salutes 40th Anniversary

On August 15, 1981, Miss Margaret Machell, Gallery Archivist and Consultant to The Grange, completed 40 years with the Art Gallery of Ontario. A fourth-generation Torontonian, Miss Machell has served the Gallery in many capacities on administrative, educational, and archival levels.

Miss Machell was originally hired as an assistant membership secretary and switchboard operator when staff totalled 14. Her monthly salary was $50. She quickly moved on to greater responsibilities in the Membership and Education Departments, where her work included the administration of children's classes, "Open Night" and lecture programs, and extension classes in the suburbs. Miss Machell has also been involved in the work of the Gallery Volunteer Committee since its inception in 1945, and was appointed Coordinator of Gallery and Volunteer Activities. Today she literally knows the Gallery from the inside out; not surprising, since she set up many of the departmental filing systems that now, in the Archives, form part of the history of the Gallery since it was founded in 1900.

Her appointment as Custodian of the Grange/Archivist in 1970 – 29 years to the day after her joining the Gallery – meant that she would coordinate the faithful restoration of this important historical site. On March 31, 1981, when the volunteers took over The Grange programs, Miss Machell was appointed Archivist and Grange Consultant in recognition of her expertise and invaluable abilities.

Miss Machell's achievements reach far beyond the immediate functions of the Art Gallery of Ontario. She is a Past Member of the Governing Council of the Girl Guides of Canada and holds its Blue Cord diploma. Her endless devotion to the life of museums has been proven time and again: she is a Founder and Past President of the Ontario Museums Association; a Member of Council of the International Committee of Museums (Canada); and is the Ontario Governor for the Northeast Conference of the American Association of Museums. In 1978 a fitting tribute was paid to her work when she was elected a Fellow of the Canadian Museums Association, on whose council and committees she has served. This honour is limited to 25 Canadians at any one time. The association fittingly said of Miss Machell: "If Margaret Machell ever refused a reasonable responsibility or ever shirked one when undertaken, the incident does not come to mind. Here is a story of quiet service and success and her selection as a Fellow is a well deserved honour."

The Gallery staff and volunteers salute Margaret Machell and wish her continued success in her wide-ranging career with the Art Gallery of Ontario.

Five-tile sequence, relief with majolica glaze.

Sea Monsters and Sunflowers in Wall Tiles Survey

Katharine Lochnan

The Grange Library's tiled fireplace containing Moyr Smith's Shakespearian series, c. 1873-74.

In The Grange Music Room, through November 22, 1981, a collection of English and Dutch wall tiles will be on view in the exhibition, *From Sea Wall Tiles from 1600-1900*. Among the most beautiful of minor decorative most beautiful of minor decorative arts are tiles made for inlay in walls and furniture in Holland and England from the 17th to the early 20th centuries. Beautifully decorated and employing a wide variety of contemporary motifs, they are in themselves a mini-encyclopaedia of the evolution of style, taste, and technological change in the ceramic industry over three centuries.

Unglazed encaustic (inlaid) floor tiles were used in the West throughout the Middle Ages, but the evolution of the decorated, glazed wall tile began in Holland at Delft in the early 17th century. The Dutch adapted Chinese methods of decoration, painting largely in blue over a white tin glaze with great freedom. The motifs frequently showed scenes from everyday life, religion, and mythology, and often verge on the fantastic. Delft tiles, as they are known generically, were exported all over Europe, some of them to England.

By the mid-17th century a number of Delft tile makers had settled in England, and had begun to produce English Delft tiles at London, Liverpool, and Bristol. They produced large numbers of tiles throughout the 18th century. While these can be charming, they often suffer from being derivative, and are not viewed with the same esteem as their Dutch counterparts.

In 1740, in the early days of the Industrial Revolution, John Sadler of Liverpool invented a process that transfer-printed decoration from an engraved copper plate onto unglazed china. This revolutionary invention was applied to the decoration of tile blanks supplied by Josiah Wedgwood. The speed of production was greatly increased, and new motifs, often borrowed from engraved book illustration or textile design, replaced the tired Delft motifs.

The Victorian tile industry began with the fruitful collaboration of china manufacturer Herbert Minton and Augustus Welby Pugin, the great architect of the Gothic Revival. Minton became obsessed with the desire to rediscover the secret of making medieval encaustic floor tiles, which had died with the Reformation. Pugin urged him on, and after ruining batch after batch of tiles, Minton finally succeeded. Pugin used Minton's encaustic tiles in his gothic revival churches of the 1840s and 1850s, and in his restoration of gothic ecclesiastical buildings throughout Britain.

The wall tile was an invention of the late 1840s. It was the outcome of yet another invention, that of "dust-pressing" clay dust between two metal plates to create light-weight tiles suitable for adhering to wall surfaces. During the second half of the 19th century, dozens of tile factories sprung up, largely in Staffordshire. Brightly coloured glazed wall tiles were made in huge quantities for the home market, and were exported all over the English-speaking world.

Victorian wall tiles were generally decorated with transfer printed designs, many of them hand-coloured, or with relief decoration coloured with translucent majolica glazes. Initially the designs were inspired by a succession of stylistic revivals that characterize English decorative art generally: medieval (including Celtic) design, Greco-Roman designs, Islamic designs, and Italian Renaissance designs. After 1870 they were influenced by new fads, including *Japonisme* (the rage for things Japanese), and in the 1890s by *Art Nouveau*. The industry did not survive World War I, and declined following the death of Queen Victoria.

Five-tile sequence, transfer-printed and hand-coloured.

The Grange Library at the Gallery sports a particularly fine tiled fireplace which was installed by Goldwin Smith in 1885 when the Library was added. In it he used one of Minton's most popular series of picture tiles, the 24 Shakespearian tiles designed by Moyr Smith around 1873-74. For this reason it was felt that a display surveying the evolution of the wall tile would be appropriate at The Grange. Tile collecting and study is still in its infancy, and while this show makes no attempt to be comprehensive, it is hoped that it will develop further interest in the subject.

The exhibition was organized by Cynthia Heidenreich and Katharine Lochnan, Curator of Prints and Drawings.

For a more thorough discussion of the history of Victorian tiles, see the September issue of the *Canadian Collector* Magazine.

Supporting Members Honoured

On Wednesday, September 16, Supporting Members of the Art Gallery of Ontario were the guests of honour of the first annual Supporting Members' Evening. The President of the Gallery, Mr. George W. Gilmour, and the Director, Mr. William J. Withrow, welcomed the guests to the reception, held in the Members' Lounge. After having an opportunity to meet one another over refreshments, Supporting Members were taken on guided tours of the *German Masters of the Nineteenth Century* exhibition.

The purpose of the evening was to recognize the special contribution that Supporting Members make to the life of the Gallery. Speaking on behalf of the organization, Mr. Gilmour thanked the Members for their generosity and concern, which over the years have helped to sustain the exhibitions, programs, and services of the Gallery.

Supporting Members contribute $100 a year to the Gallery, $65 of which is a donation. In return, they receive all benefits of Family/Dual membership plus reciprocal membership privileges in 12 major North American galleries, 5 single-entrance guest passes, and an income-tax receipt for $65.00. These annual donations are recorded, and build toward Permanent Membership in the Gallery.

If you're interested in finding out more about becoming a Supporting or Permanent Member of the Gallery, please call Lynn Burgess, Manager of Membership Services, at 977-0414, extension 310, or refer to the information in your membership renewal brochure.

EVENTS

Exhibitions

Gauguin to Moore: Primitivism in Modern Sculpture
Sam and Ayala Zacks Wing
Saturday, November 7 – Sunday, January 3, 1982
A major exhibition of approximately 85 sculptures and 50 drawings and prints by 22 artists. The exhibition explores the influence of primitive and non-European traditions in modern sculpture and includes such artists as Brancusi, Gauguin, Giacometti, Lipchitz, Matisse, Modigliani, Moore, and Picasso.

Robert Bourdeau and Philip Pocock
Gallery of Contemporary Art
through November 8

Max Beckmann: Gesichter Portfolio
Walter Trier Gallery
through November 22

Sculpture – A Closer Look
Gallery E
through November 29
An educational installation of sculpture from the Gallery Collection

E. Haanel Cassidy Photographs 1933-45
Margaret Eaton Gallery
through December 6

Permanent Collection

Print and Drawing Gallery
Selections from the Permanent Collection

Walter Trier Anteroom
Selections from the Trier-Fodor Foundation Gift
through December 6

Georgia Ridley, John Ridley, and J. S. Mclean Galleries
Selections from the Permanent Collection of Canadian Historical Art

Sigmy Eaton Gallery
Selections of Canadian Contemporary Art from the Permanent Collection

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection

Gallery of Contemporary Art
Selections of International Contemporary Art from the Permanent Collection
Saturday, November 21-
Sunday, January 24, 1982

The Grange

Built in 1817 and the oldest brick house to survive in the city, The Grange remains a symbol of Toronto and its history.
Hours
Daily 12 noon to 4:00 pm
Wednesday and Thursday 12 noon to 4:00 pm and 6:00 pm to 9:00 pm
Closed Mondays

Talks and Tours
A slide presentation, "An Introduction to a Gentleman's House," is presented daily at 2:30 pm. There will be a special Christmas slide presentation in December.
Group tours may be arranged by appointment only. Light refreshments may be requested for a tour.
Student tours: $1 per person (accompanying adults free)
Adult tours: $2.50 per person (minimum 10 people)
Senior Citizens: $.50 per person (minimum 10 people)

Exhibitions
From Sea Monsters to Sunflowers: Delft and Victorian Wall Tiles from 1600-1900 in The Grange Music Room through Sunday, November 22

Those Flamboyant Victorians: The Grange of Goldwyn Smith in The Grange Corridor

Extension Services

K. M. Graham: Arctic Works on Paper
Gravenhurst Carnegie Public Library, Gravenhurst, November 2-21

Jock Macdonald: The Inner Landscape
The Winnipeg Art Gallery, Winnipeg
November 28-January 17, 1982

Open Studio: Ten Years
Rodman Hall Arts Centre, St. Catharines
November 6-29

Artists with Their Work Program
Jim Anderson
Forest City Gallery, London
November 12

Therese Bolliger
St. Lawrence College Art Gallery, Kingston
During the month of November

Suze Lake
The Station Gallery, Whitby
November 5-22

Halyna Mordowanec
Mackenzie Gallery, Trent University, Peterborough
November 3-29

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

Tuesday through Friday, 12:15 pm
Short talks by Gallery docents feature artists in the Permanent Collection.

Tuesday through Friday, 1:15 pm
Gallery docents give longer talks on temporary exhibitions of special interest or on aspects of the collection.

Sunday, 2:00 pm
Talk of the Week – Gallery staff give major talks in the galleries on topics related to the collection or temporary exhibitions.

Special Exhibitions
Beginning this fall, there will be tours of selected special exhibitions given by staff on Wednesday evenings at 5:30 pm. Tours of *Gauguin to Moore: Primitivism in Modern Sculpture* on November 18 and 25, and on December 2 and 9.

Group tours are available; please contact the Scheduling Office.

The sights and smells of the 1830s Christmas season greet the visitor to The Grange all through the month of December.

THE GRANGE
Open daily 12:00-4:00 pm
Wed. and Thurs. 12:00-4:00 pm and 6:00-9:00 pm
Closed Mondays

Lectures

Gauguin to Moore: Primitivism in Modern Sculpture

Primitivism Reconsidered
Professor Zdenka Volavka, York University
Wednesday, November 11, 8:00 pm

Gauguin's Breton Sculpture and the Decoration of the Inn of Marie Henry
Professor Robert Welsh, University of Toronto
Wednesday, November 25, 8:00 pm

Gauguin to Moore: Primitivism in Modern Sculpture
Dr. Alan Wilkinson, Art Gallery of Ontario
Wednesday, December 9, 8:00 pm

Tickets for *each* lecture: $3 for Members, students, senior citizens; $4 for non-Members. Available through the Information Desk or by completing the coupon on page 7.

Thursday Morning Lectures
Sculpture: Michelangelo to Minimalism
A stimulating look at aspects of sculpture since the Renaissance to complement the current special exhibition *Gauguin to Moore: Primitivism in Modern Sculpture*. Held in the Lecture Hall on the following Thursday mornings at 10:30 am (note new starting time).

November 5
Renaissance and Baroque Sculpture
Francis Broun

November 12
The Nineteenth Century
David Wistow

November 19
Modern Sculpture: An Introduction
Peter Gale

November 26
Gauguin to Moore: Primitivism in Modern Sculpture
Alan Wilkinson

December 3
Contemporary Sculpture Since 1945
Peter Gale

Series tickets: $10 for Members, students, seniors; $15 for non-Members. See coupon on page 7.

Films

Films and their Echoes
In this series, the second film of each pair echoes or reflects the first, and the acknowledgement of the earlier film adds resonance to a viewing of the later one. The films are screened in the Henry Moore Lecture Hall. Entrance to the Sunday Films is via the McCaul Street doors. Tickets are $3 for a single, $5 for a double bill and go on sale outside the Lecture Hall an hour before the first feature each Sunday.

November 1
2:00 pm **Bringing Up Baby** 1938 102 min. b&w U.S.A.
directed by Howard Hawks
with Cary Grant, Katharine Hepburn

4:00 pm **What's Up Doc** 1972 94 min. col. U.S.A.
directed by Peter Bogdanovich with Barbra Streisand, Ryan O'Neal

November 8
2:00 pm **Jules et Jim** 1961 105 min. b&w France
French with English subtitles
directed by François Truffaut
with Jeanne Moreau, Oskar Werner, Henry Serre

4:00 pm **Willy and Phil** 1980 116 min. col. U.S.A.
directed by Paul Mazursky
with Michael Ontkern, Phil Sharkey, Margot Kidder

November 15
*12:00 pm **Casablanca** 1942 102 min. b&w U.S.A.
directed by Michael Curtiz
with Humphrey Bogart, Ingrid Bergman

2:00 pm **Play It Again Sam** 1972 84 min. col. U.S.A.
directed by Herbert Ross
with Woody Allen, Diane Keaton

*Please note the early times

November 22
2:00 pm **The Blue Dahlia** 1946 99 min. b&w U.S.A.
directed by George Marshall
with Alan Ladd, Veronica Lake

4:00 pm **The American Friend** 1977 127 min. col. Germany/France
German, French, English with subtitles
directed by Wim Wenders
with Bruno Ganz, Dennis Hopper, Lisa Kreuzer

November 29
2:00 pm **Psycho** 1960 108 min. b&w U.S.A.
directed by Alfred Hitchcock
with Anthony Perkins, Janet Leigh

4:00 pm **Dressed to Kill** 1980 105 min. col. U.S.A.
directed by Brian de Palma
with Michael Caine, Angie Dickinson

Angie Dickinson, *Dressed to Kill*, 1980 U.S.A.

Films on Sculpture
A series of films relevant to the exhibition *Gauguin to Moore* will be screened in the Henry Moore Lecture Hall. Entrance is free with admission to the Gallery.

Friday, November 6
12:15 **The Ancient Africans**
27 min., colour
A study of the life of the ancient civilizations of Africa through their arts, trade, architecture, monuments, and religion.

African Craftsmen: The Ashanti
11 min., colour
An exploration of the arts and crafts traditions of the Ashanti tribe of West Africa.

Friday, November 13
12:15 **Across the Frontiers**
52 min., colour
An examination of the effect of contact with the Western world on the art and culture of many societies, especially the Eskimo, Dogon, and Yoruba peoples.

Friday, November 20
No film today.

Friday, November 27
12:15 **The Brancusi Retrospective at the Guggenheim**
22 min., colour
Sidney Geist narrates a visual exploration of the sculpture of Brancusi in the 1969 retrospective exhibition at The Guggenheim Museum.

Members' Activities

Art and Apéritif
Join us each Thursday at the Membership Desk in the Lobby for a talk or a tour at 5:30 pm. This is followed by an informal get-together with fellow Members and your tour guide in the licensed Members' Lounge. No reservation is necessary. If you would like to know the subject of the talk, call the Information Desk on the day of the tour.

Art in the Morning
Wednesday, November 18
Sculptor Gerald Gladstone will talk and tour *Gauguin to Moore: Primitivism in Modern Sculpture*. Don't miss this opportunity to hear one of Canada's foremost artists discuss this exciting exhibition. Tickets are $2.50 each. Join us for coffee at 9:30 am in the Members' Lounge. You will have a private, guided tour of the exhibit at 10:00 am (before the Gallery opens). Coupon on page 7.

Christmas at The Grange
Wednesday, December 9
Ruth Keene, Historic Interpreter, will explain food preparations for a 19th-century Christmas as we explore The Grange, and in particular its kitchen. Enjoy coffee and shortbreads as we capture the delights of an old-fashioned Christmas. We will meet in The Grange at 9:30 am. tickets are $2.50 each. Coupon on page 7.

Gallery Hopping

Gallery Hopping Goes to Sotheby's
Thursday, November 5
Gallery Hopping visits a special preview of Sotheby's famous Fall Canadian Art Exhibition before it opens to the public. It includes important 19th- and 20th-century paintings, prints, drawings, and books. Jeffrey Joyner, Director of Sotheby's Canada, and foremost authority on the Canadian art auction scene, discusses the exciting world of auctions, past, present, and future, and will answer questions from the floor. Viewing will begin at 7:30 pm and refreshments will be served. Sotheby's Toronto is at 156 Front Street West, just west of University Avenue (Union Station subway stop). Tickets at $5 each. Coupon on page 7.

Prince Arthur Promenade
Wednesday, December 2
Join us for an evening tour of some of Toronto's finest art galleries in the Prince Arthur Avenue area. They will open especially for us from 7 to 9 pm. You will see outstanding exhibitions including Eskimo art, contemporary painting, and a special viewing of works from one of Toronto's best private collections. Refreshments will be served. Tickets are $5 each. Coupon on page 7.

Gallery Hopping in North York
Tuesday, January 26, 1982
Plan to join us in January for a visit to the Koffler Gallery to see a retrospective of sculptor Manzu's works followed by lunch at The Granite Club. Watch for further details in the next issue of *The Gallery*.

Gallery Shops

The Book Shop
Seasonal Greeting Cards
Consider the Art Gallery of Ontario Collection first, including *Indian Church* by Emily Carr, *Above Lake Superior* by Lawren Harris, *Beaver Swamp* by Lawren Harris, *Winter Charlevoix County* by A.Y. Jackson, and *Mist Fantasy* by John MacDonald.

Indulge your favourite period, artist, style, or social comment and wit from a wide selection at The Book Shop. Open daily from 10:30 am to 5:30 pm and till 9 pm on Wednesdays and Thursdays. Ten per cent discount for Members on quantity orders over $10.

SPECIAL EVENT

Well known Canadian wildlife painter Robert Bateman will be in The Members' Lounge on Sunday November 22 from 2 to 3:30 pm to talk informally about his extensive travels, techniques, and philosophy; afterwards in The Book Shop he will personalize copies of his new book, *The Art of Robert Bateman*, published by Penguin.

The Jewellery Shop
Open regular Gallery hours and Monday from 12 noon to 4:00 pm. The Jewellery Shop carries a special selection of superb designer jewellery in gold, silver, brass, copper, and semi-precious stones by Canadian and international artists. A Project of the Volunteer Committee.

The Reproduction Shop
Open seven days a week, 10:30 am to 5:30 pm and Wednesday and Thursday until 9:00 pm. The Reproduction Shop offers a comprehensive selection of quality fine-art reproductions and posters from past and present. Museum Mounts, Leader Frames, and a framing service are all available. A Project of the Volunteer Committee.

Art Cart
Christmas is once again upon us and the Art Cart is ready with a unique selection of stocking-stuffers and inexpensive gifts. Located on the Mezzanine, the Art Cart is a self-contained ambulatory mini-shop of arts-and-crafts supplies, as well as games and high-quality novelties geared to children of all ages. Everything from Chinese yoyos and three-dimensional rainbow glasses to modelling clay and specially prepared art kits with a definite emphasis on colour and creativity will be featured. Products are priced from approximately 50¢ to $5, and all proceeds will be used for the benefit of the Gallery. Staffed by members of the Junior Committee, Art Cart will be open Tuesday to Friday, 11:00 am to 2:00 pm.

E. Haanel Cassidy (1903-1980), *Paradise Regained*, c. 1935-36. Margaret Eaton Gallery.

Gallery Services

The Grange Court Restaurant
Luncheon is served daily from 12 noon seven days a week and dinner Wednesday and Thursday evenings from 5:00 pm to 8:30 pm. During the exhibition, *Gauguin to Moore* special French fare and a broad selection of French wines will also be served. For reservations call 977-0414.

The Members' Lounge
Open from noon to 5:30 pm, Tuesday to Sunday, and Wednesday and Thursday evenings until 9:00 pm. Light luncheons are served from noon until 2:30 pm and include avocado stuffed with baby shrimp and mushrooms, a variety of salmon specialties, delicious salads, and a choice selection of international cheeses. Fully licensed.

Cafeteria
Open seven days a week from 11:00 am. Closed Mondays at 4:00 pm. Light lunches and snacks.

Art Rental Service
Open for business Tuesday to Saturday from 11:00 am to 4:00 pm, Thursday until 9:00 pm. Open for viewing during regular Gallery hours. The collection of approximately 800 works by Canadian and international artists is available for rental to Gallery Members. From one to six works may be rented for a period of one to three months. If you decide to purchase, the rental fee is deducted from the purchase price. A project of the Volunteer Committee.

Art Tours

South America
February 26-March 14, 1982
Argentina and Brazil

February 19-26, 1982
Optional additional week in Peru before Argentina and Brazil. See coupon on page 7.

California
April 22-May 2, 1982
Great cities – San Diego, Los Angeles, San Francisco. Up the coast to San Luis Obispo, San Simeon and Carmel. This memorable holiday includes a special exhibition, *The Search for Alexander*, in San Francisco, marvellous sightseeing, private collections, art galleries, superior hotels, and fabulous scenery. Coupon on page 7.

Future Trips
The Volunteer Committee is planning trips to Venice "Palladian Villas" in the Fall of 1982, to Toledo, Ohio, and the important El Greco exhibition in the Fall of 1982, and a New Guinea cruise in March, 1983. Watch future issues of *The Gallery* for details.

Looking for unique stocking stuffers?

ART·CART

on the Mezzanine —
a shop specially designed for children

11:00 am - 2:00 pm
Tuesdays to Fridays

A Project of the Junior Committee

ARTFUL GIVING

An Exciting Christmas Exhibition and Sale

Fabulous paintings, drawings and sculpture, exquisite etchings, lithographs, and photographs, **and** *unique works in other media* –super-serious to wildly amusing.

Opening December 3 at 5:30 pm
Family Day December 5

Art Rental Service

A Project of the Volunteer Committee

Sterling silver magnifying pendant by Ann Barros.

THE JEWELLERY SHOP

Open regular Gallery hours and Monday from 12:00 to 4:00 pm

A Project of the Volunteer Committee

Coupons

Lectures

Name_____

Address_____

City_____ Code_____

Telephone Res.:_____ Bus.:_____

Please send me_____ tickets for the *Gauguin to Moore* lecture on the following date(s):

_____ on November 11

_____ on November 18

_____ on November 27

_____ for the Thursday Morning Lecture Series, *Sculpture: Michelangelo to Minimalism.*

Tickets for *Gauguin to Moore* lectures are: $3 each (Members, students, seniors); $4 each (non-Members). Tickets for Thursday Morning Lecture Series are: $10 (Members, students, seniors); $15 (non-Members).

I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____. Please forward to the Scheduling Officer, Education Services.

Members' Activities

Please send further information on these programs.

Art Tours ☐ South America
☐ California

Please send tickets for the following events.

I enclose a stamped, self-addressed envelope and my cheque for $_____ payable to the Art Gallery of Ontario.

Art in the Morning
November 18 Gerald Gladstone
_____ tickets at $2.50

December 9 Christmas in The Grange
_____ tickets at $2.50

Special Evenings for Members
November 18 Alan Wilkinson
_____ tickets at $15.00

December 9 Candlelight Christmas
_____ tickets at $15.00

Gallery Hopping
Gallery Hopping Goes to Sotheby's
_____ tickets at $5.00

Prince Arthur Promenade
_____ tickets at $5.00

Name _____

Address _____

City _____ Code _____

Telephone home:_____ bus.: _____

Address your envelope to The Volunteer Office, Art Gallery of Ontario, 317 Dundas Street West, Toronto, M5T 1G4

Donor Cards

Donations may be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation, or any other occasion. The person or family to be honoured will be issued a special acknowledgement card. Tax receipts will be issued for gifts of $5 or more. Please include the following information with your donation:

(a) The donor, your name and address.

(b) The occasion to be honoured.

(c) The name and address of the recipient.

Donation cheques should be payable to the Art Gallery of Ontario.

Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

A Project of the Volunteer Committee

Christmas Festival

Look for news in the December issue about our special two-day Christmas Festival

Saturday, Dec. 5 and Sunday, Dec. 6

Henry Moore (British, 1898–), *Reclining Woman*, 1930; green Hornton stone, L. 92.7 cm. National Gallery of Canada, Ottawa

Special Evenings for Members

On **November 18** Dr. Alan Wilkinson, Curator of Modern Sculpture at the Art Gallery of Ontario and Curator of this exhibition, will tour and talk about *Gauguin to Moore: Primitivism in Modern Sculpture*. Get your tickets early to hear an expert discuss this outstanding show. Guests will be seated for dinner at 6:00 pm in The Grange Court Restaurant and the talk will begin at 8:00 pm.

On **December 9** mulled cider awaits us as we begin our candlelight tour of The Grange. Enjoy the splendour of this gentleman's home, decorated in the 19th-century manner. Savour the sights, sounds, and smells of Christmas. Tour at 6:00 pm in The Grange.

Dinner will be served after the tour in The Grange Court Restaurant.

It is a Member's privilege to invite guests to Special Evenings for Members. Tickets are $15 each and may be ordered by mailing the coupon together with a stamped, self-addressed envelope. *There are no refunds from 10 days prior to the event.*

Wednesday, November 18
Gauguin to Moore: Primitivism in Modern Sculpture Guest: Alan Wilkinson, Curator of Modern Sculpture

Wednesday, December 9
A Candlelight Christmas in The Grange

A Project of the Volunteer Committee

The Hague School

The Art Gallery of Ontario is preparing an exhibition scheduled for May 1983 exploring the place of the Hague School in the Canadian cultural milieu at the turn of the century.

If you are in possession of work by J. H. Weissenbruch, J. Israels, J. Bosboom, H. W. Mesdag, A. Mauve, the brothers Maris, or other artists working in the Hague between 1870-1890, please contact:
Marta Hurdalek
Assistant Curator of Old Master Art
Art Gallery of Ontario
317 Dundas Street West
Toronto
M5T 1G4
(416) 977-0414 ext. 321

Jean Simeon Chardin (French, 1699-1779)
Jar of Apricots, also called *A Dessert* 1758
Oil on canvas, 57.2 x 50.8 cm
Collection of the Art Gallery of Ontario

The Members' Lounge

A quiet, comfortable setting – exclusively for use by Members and their guests.

Light lunches, afternoon tea served daily
Open noon to Gallery closing, Tuesday-Saturday
Sundays from 11:00 am

The Grange Court Restaurant

For a superb luncheon or dinner in an elegant setting.

Luncheon daily from 12 noon
Dinner Wednesday and Thursday 5:00 pm to 8:30 pm
For reservations: 977-0414

Fully licensed. Major credit cards accepted.

South America

February 26-March 14, 1982
Sophisticated Buenos Aires – artists' studios, boutiques, and art galleries. Magical Brazil, Rio, and Salvador Bahia – warm sun, endless beaches, and everything from colonial art to Brasilia's modern architecture. Optional week in Peru, February 19 to 26 – Lima, Cuzco and Machu Picchu, the ancient fortress-city of the Incas. Coupon.

A Project of the Volunteer Committee

THE ART OF GIVING

Jessie Oonark, The People Within
AGO poster (detail) – $24.00

A thoughtfully chosen poster, fine-art reproduction or child-pleasing "juvenile" from our wide selection.
From as little as $4.
10% Members' Discount

THE REPRODUCTION SHOP
A Project of the Volunteer Committee

We have Tom Thomson and Henry Moore.

But, we really need you!

Join The Art Gallery of Ontario!

Have unlimited free access to our current major exhibition, GAUGUIN TO MOORE — PRIMITIVISM IN MODERN SCULPTURE. A major exhibition of more than 130 carvings, bronzes, prints and drawings by 22 artists. This superb collection includes works by such world-famous artists as Gauguin, Rodin, Matisse, Picasso, Modigliani, Brancusi, Max Ernst and Henry Moore.

Other direct benefits of membership in the Art Gallery of Ontario include free admission to major exhibitions and special admission privileges to such renowned international exhibitions as: *Treasures of Tutankhamun, Turner and the Sublime and Vincent Van Gogh and the Birth of Cloisonism.* Members also have unlimited free admission to view selections from the more than 8,000 works of art in the Permanent Collection of the Art Gallery of Ontario. While visiting the Gallery, they are invited to visit the comfortable Members Lounge, a quiet, elegantly appointed corner of the Gallery set aside exclusively for their use. The lounge is licensed and offers lunch or light refreshments for members and guests. It is also open to those members who simply wish to relax in an atmosphere of unhurried calm and enjoy a browse through the fine selection of current art magazines.

Some other benefits of joining the Gallery are: Special event evenings that range through such activities as private tours of exhibitions preceded by candlelight dinners, stimulating informal talks with well-known artists and collectors, film and dinner evenings, and many other innovative and entertaining events designed to enable members to participate fully and enjoyably in the life of the Gallery.

Opening night previews of major exhibitions will take on special significance if you become a Gallery member. You will be invited to attend a gala reception and to bring a guest along to enjoy the festivities. There will be music, bar service and coffee and both The Grange Court Restaurant and the Members Lounge will be open for your convenience. You can make a night of it, meeting old friends and making new ones from among the many Gallery supporters, many of whom are well known personalities in their own right.

Membership also includes a chance to join one of the Art Gallery of Ontario tours of outstanding exhibitions and important private collections around the world, or to spend some time "Gallery Hopping" on excursions to local and regional galleries. You can also take advantage of your Membership Card to obtain free general admission to any gallery belonging to the Ontario Association of Art Galleries. The financial benefits don't stop with gallery admission, however. The Gallery's catalogue subscription service offers members the opportunity of

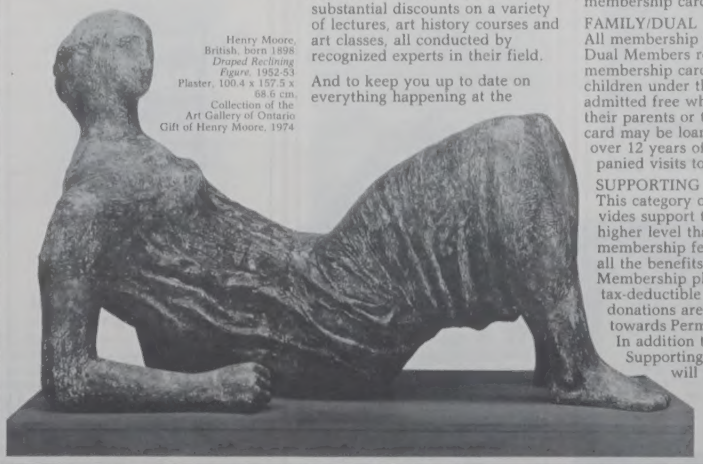
Members lounge

building a private library of beautiful art books at minimal cost. An art rental service "for members only" makes it possible to rent or purchase works of contemporary art for the home or office for as little as $6.00 a month. Rental fees can be applied against the purchase price.

Special discounts are also available for members only: a 10 percent discount on art books, posters, cards and reproductions applies on most purchases of over $2.50 in the Book and Reproduction shops. The 10 percent discount also applies on regular subscriptions to Canadian art magazines: Artscanada, Toronto; Art Magazine, Toronto; Vie des Arts, Montreal. In addition, there are substantial discounts on a variety of lectures, art history courses and art classes, all conducted by recognized experts in their field.

And to keep you up to date on everything happening at the Gallery, you will receive your copy of THE GALLERY 10 times a year. We hope you have enjoyed this attractive and informative issue. THE GALLERY keeps members informed well in advance on upcoming exhibitions and events. It also provides a sprightly forum for feature articles on topics related to current and future exhibitions.

Tom Thomson, Canadian 1877-1917
The West Wind, 1917
Oil on canvas, 120.7 x 137.2 cm.
Collection of the Art Gallery of Ontario



Henry Moore, British, born 1898
Draped Reclining Figure, 1952-53
Plaster, 100.4 x 157.5 x 68.6 cm.
Collection of the Art Gallery of Ontario
Gift of Henry Moore, 1974

Join Tom Thomson and Henry Moore at the Art Gallery of Ontario.

There are a variety of memberships suited to individual and family needs:

STUDENT
All membership privileges. Student Membership is available to all full-time students; application must be made in person at the Gallery.

INDIVIDUAL
All membership privileges; one membership card.

FAMILY/DUAL
All membership privileges. Family/Dual Members receive two membership cards. Members' children under the age of 18 are admitted free when accompanying their parents or the Family/Dual card may be loaned to your child over 12 years of age for unaccompanied visits to the Gallery.

SUPPORTING
This category of membership provides support to the Gallery at a higher level than the basic membership fee does. It includes all the benefits of Family/Dual Membership plus an annual $65 tax-deductible donation. All donations are cumulative towards Permanent Membership. In addition to the two Supporting Member cards, you will receive reciprocal membership privileges in 12 North American art galleries, as well as five single-entrance passes with which to invite your friends to enjoy the Art Gallery of Ontario.

PERMANENT MEMBERSHIP
There are a number of categories of Permanent Membership, based on cumulative tax-deductible donations to the Gallery. The first category is Life Membership at $1,000.

For additional information please call the Art Gallery Membership Office at: 977-0414

MEMBERSHIP APPLICATION

Yes, I'd like to be included in all of your plans for Members in the coming year!

PLEASE PRINT

Mr./Mrs./Miss/Ms. _____

Address _____ Apt. _____

City _____

Postal Code _____

Home tel. _____

Bus. tel. _____

INDICATE CATEGORY:

- ☐ **Individual Member** ..... $ 25
- ☐ **Family/Dual Member** .... $ 35
- ☐ **Supporting Member** $100
- ☐ **Catalogue Subscription** .. $ 45

*Student memberships at $12.00 available in person at the Gallery.

Please complete the application form and return with your cheque, made payable to the:

Art Gallery of Ontario
317 Dundas Street West
Toronto M5T 1G4

Come and join us . . . make our life a part of yours.